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ABSTRACT

Activities focusing on three popular culture genres of the late nineteenth century--the muckraker magazine, the dime novel, and melodrama--help secondary students appreciate the ethnic diversity, social problems, and social themes of turn-of-the-century urban America. Material is divided into four sections. Following an introduction, the first section describes advantages of using these genres in the classroom. In the remaining sections, historical background and literary characteristics of each genre are accompanied by a description of a major student project. Students design and write a muckraking magazine, write a dime novel, and produce a melodrama based on themes relevant to the period. For each activity, directions, layout design, and evaluation questions are provided. (LP)

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THE SCHOOLMARM AND THE BIG CITY IMMIGRANT: THE STUDY OF THE AMERICAN URBAN EXPERIENCE THROUGH POPULAR CULTURE

by

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INTRODUCTION

> An historical event should be examined from the perspective and perception of not only the majority but also of the minorities. Ethnic minority groups should be viewed not only as objects on which societal forces operate, but also as human participants with emotions and perceptions that may differ substantially from those of the majority.[1]

In light of this statement, the purpose of this paper is to provide teachers with suggested techniques to help secondary students to examin the industrialized, urban culture of the United States from 1880 to 1910. By interacting with these techniques, students can gain valuable insights of the diversity of the contributions of ethnicity as part of American culture and of the perplexities of the many social problems facing turn-of-the-century urban life.

The techniques used to dramatize this historical period are adapted from a variety of popular culture genre used as entertainment and propaganda forms from America's past. The popular culture genre discussed as pedagogical techniques are: (1) the muckraker magazine, (2) the dime novel, and (3) the melodrama.

Gerald A. Danzer argues that the teaching and the use of popular culture is very appropriate for high school students. He gives two reasons as justification:

> First, no segment of our society is more exposed to popular culture or engaged in

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its pursuit than the teenagers. Second, popular culture is an excellent window to American civilization.[2]

Therefore, each of these genre, all of which where highly acclaimed entertainment for the masses, as technique can help students develop an awareness and understanding of selected historical concepts and to gain a much needed perspective of the human drama that characterizes history, in general, and urban culture, in particular.

This article describes (1) the use of these genre as activities in the secondary history classroom; (2) the historical background of each genre; (3) the procedure in using each genre as technique; and (4) the form of evaluation for each activity.

THE USE OF THESE TECHNIQUES IN THE CLASSROOM

These techniques provide creative outlets to orchestrate dead facts into meaningful associations and relationships that unfold the emotional drama of some of America's most exciting and colorful history. These approaches also provide students with the opportunity to offer insights and to state viewpoints about selected historical events, themes, and concepts that took place during the late nineteenth-early twentieth century American urban experience. For example, these activities can take students from a narrow me-here-now experience to a broader them-there-then experience by allowing students to demonstrate the spiritual, cultural, social, political, and economic dif-

ficulties encountered by racial minorities trying to function effectively in American society: "the struggle to establish a home life; the happy celebration of family events; the disinterest of the surrounding society; and the vivid ambience of street-life in the 'foreign' quarter."[3]

The activities of the muckraking magazine and the dime novel are individual assignments that promote a developed organization for ideas and a sequence in which to present those ideas. They can help promote skills in the analysis of points of view, detection of bias, and the determination of relative importance of various data. These forms of creative writing also can foster empathy both for the writer and the reader in understanding what and why an event took place.

The melodrama encourages the use of the group method which in turn fosters such skills as leadership, peer teaching, cooperation, task persistence and responsibility, and self-management. The activity also facilitates various communication and thinking skills such as information seeking, oral, written, and listening comprehension, "crap detecting," decision-making, and problem solving skills.

The following list is designed to illustrate a historical approach directed toward the examination of a set of concepts and themes that highlight the American urban experience from 1880 to 1910. This list is by no means exhaustive.

socialization	transportation systems	technology
squatters	conglomerate living	street crime
reformers	social institutions	social welfare

sweat shops	working conditons	"honest" graft
pollution	municipal government	due process
strikes	child labor	health
slum dwellers	standard of living	urban epidemics
tenements	natural/man-made disasters	mentally ill
accidents	Social Darwinism	pluralism
leisure	labor movement	laissez-faire
immigration	education/city schools	religion
stereotyping	ethnocentrism	discrimination
heritage	juvenile delinquency	social criticism
ghetto	Horatio Alger myth	Robber Barons
poverty	Social Christianity	racism
Gospel of Wealth	industrialization	assimulation
temperance	social hypocrisy	urbanization
conflict	political corruption	social process
padrone system	pragmatism	xenophobia

MUCKRAKING MAGAZINE

History - Finley Peter Dunne, better known as "Mr. Dooley," observed in 1909:

> Time was whin th' magazines was very ca'ming to th' mind. Th' idea ye got fr'm these publications was that life was wan glad, sweet song. Ye don't need to lock th' dure at night. Hang yer watch on the knob. Why do the polismen carry clubs? Answer, to knock th' roses off th' trolley poles. But now, whin I pick up me fav'rit magazine, what do I find? Iv'rything has gone wrong. Th'

> wurrid is little betther than a convict's camp. Here ye arre! Last edition! Just out! Full account iv th' Incalculated! Did ye read Larsen last month? Graft ev'rywhere. "Graft in th' Insurance Comp'-nies"; "Graft in Congress"; "Graft in Lithrachoor," by Hinnery James; "Graft in It's Relations to th' Higher Life," by Dock Eliot.[4]

Mr. Dooley humorously described a very serious, yet a popular phenomena: the muckraker magazine. From 1900 to 1912, numerous professional and amateur journalists, coined "muck-rakers" by President Theodore Roosevelt, probed every aspect of American life exposing social, political, and economic ills and calling for reform.[5] Their investigations ranged from the corruption of government, be it local, state, or federal, to the exploitation of women and children in the mills, mines, factories, or sweatshops.

Because of technological innovations in photo engraving and in mass production, muckrakers were made easily available to the public through the cheap popular magazine. Within these magazines, the reports were either painstaking investi-gative reporting or fictional, melodramatic accounts of social corruption.

Be it fiction or nonfiction, the muckrakers rhetoric was sensational and strident. Discussing how he wrote How The Other Half Lives, Jacob Riis explained the reporting style of a muckraker: "My aim was to arouse conscience and excite sympathy. In a crowd of a hundred the one who limps excites

attention and sympathy -- those who go on sound legs go unnoticed. Therefore I 'limped' purposely, I was presenting wrongs to be redressed."[6]

Enough rhetoric did eventually bring about some important government legislation to curb many of the problems that effected some of American society. However, with the coming of World War I and the lack of public interest in the shrill-voiced criticism, muckraking magazines came to a temporary end to be ressurrected in later decades into what is known today as investigative reporting.

Procedure - The following steps are used in designing and writing a muckraker magazine:

1. The student will research the concept and/or theme that the teacher wants emphasized. The teacher may want to provide students with background material of readings from textbooks, handouts, or various original documents.

2. The student will design and write the muckraking magazine (page amount determine by the teacher) based on his/her research using the following instructions for writing the article for the muckraking magazine:[7]

A. The article should be documented;

B. It should be realistic;

C. It should be sensational and shocking in nature;

D. It should personify conflict;

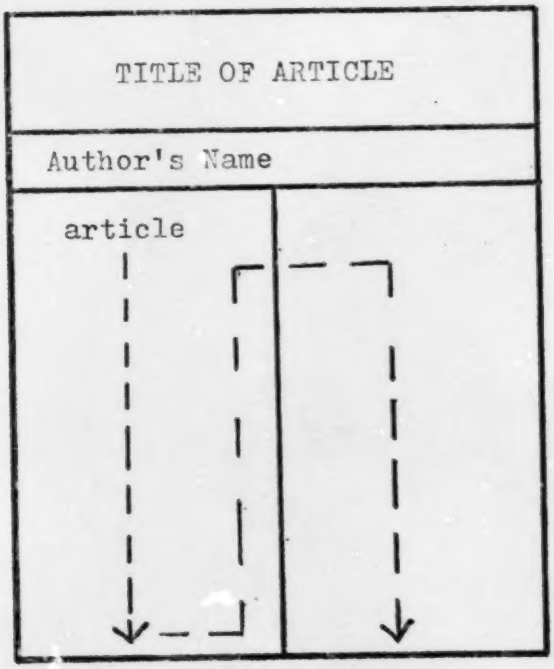
E. It should be action and climatic oriented;

F. It should have a moral;

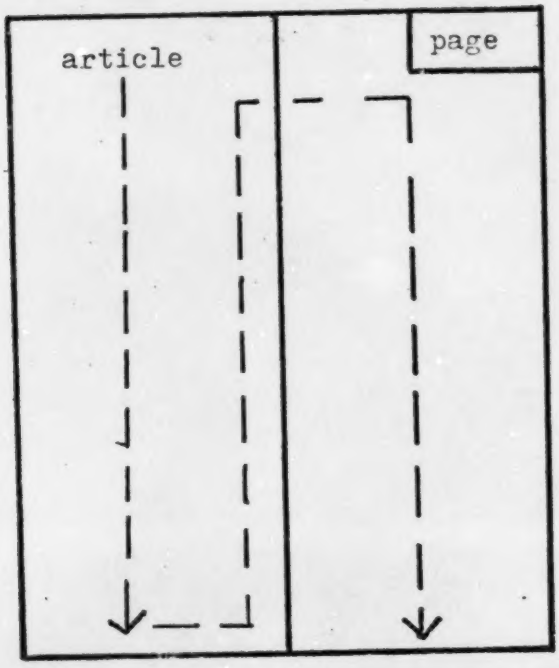
G. It should, if possible, conclude with a resolution

to the problem.

3. The student will use this format for writing the article:

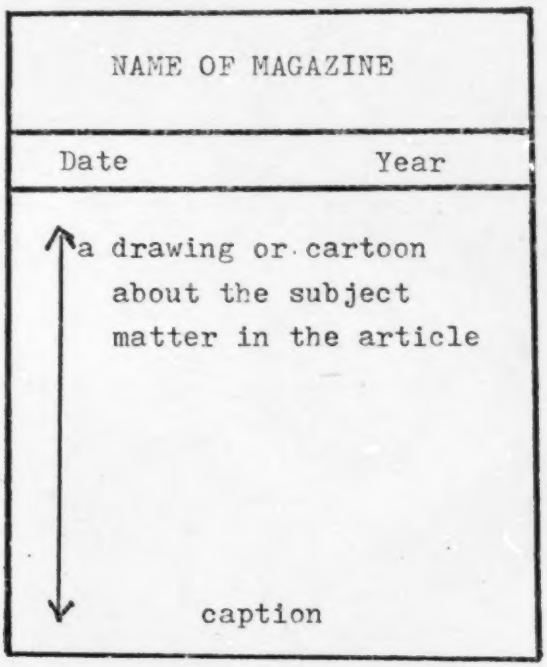


First Page



All Other Pages

4. The student will use this format for the cover page for the muckraking magazine to illustrate the subject of the article. It should be in graphic color.



Cover Page

Evaluation - The evaluation is the same for both the muckraking magazine and the dime novel. The credit for this assignment is based on the following criteria:

1. The originality of the activity.
2. The historicity of the activity.
3. The readability of the activity.
4. The neatness of the activity.
5. The correct use of the format.
6. The evidence of sufficient and acceptable research data for the activity.

7. The punctuality of the activity.
8. The completion of the questionaire.

The Questionaire[8]

1. Cite eight significant facts learned from this activity.
2. What three conclusions can be developed concerning this topic of urban culture based on the facts cited?
3. What in the activity would lead one to accept these conclusions?
4. What might these conclusions be wrong?
5. What factors would cause these conclusions to change?
6. Are the conclusions consistent with the textbook, other readings, or other class activities?
7. How might these conclusions be appled to other times and places? Applied to the present?
8. How might these conclusions relate to the student?

It is suggested that after the completion of the muckraker magazine and the questionaire, the teacher holds an open-ended discussion based on the above questions as a debriefing activity.

DIME NOVEL

History - The dime novel was a form of American subliterature that gained popularity from 1845 to 1910.[9] Dime novels (a misnomer, as most cost only a nickel at the time) were written to entertain the reading proletarian public with fast-paced action, high adventure, and ethically uplifting stories that emphasized the triumph of good over evil. Historically, topics of the dime novel covered events from the pioneering of the West in the nineteenth century to the urbanization of the cities at the turn of the twentieth century. Although making no pretensions to be a historical novel, many of the early stories dealt with real people and actual events in order to sell their product to the public. These early dime novels, patriotic and nationalistic in character, gave a picturesque view of the hardships and struggles of early western life. The story line followed a simple melodramatic formula: frontier setting, moral hero, rugged individualism, crafty villain, helpless (at times) heroine, bold-spirited struggle, and a happy ending.

The dime novel continued to be popular during the late nineteenth century as American society experienced tremendous industrial and urban growth. W. H. Bishop, writing for the Atlantic Monthly in 1879, and discussing the social impact of the dime novel, wrote: "It is an enormous field of mental activity, the greatest literary movement, in bulk, of the age and worthy of very serious consideration for itself. Disdained as it may be by the highly cultivated for its character,

the phenomenon cannot be overlooked."[10]

The basic theme of the dime novel (keeping with its original simple formula) responded to this growth by underlining financial achievement and social acceptability in the big city. The three most popular stories that followed this theme were: (1) the city detective, who was able to thwart crime at every turn; (2) the poor boy or girl, who worked hard, practiced clean living and thrift, and with a little luck and a helping hand, was able to achieve monetary success; and (3) the adventurer, who with an unlimited source of money, was able to participate in exciting and hair-raising undertakings.

On occassion, the dime novel constituted a significant social statement regarding various moral issues that effected American society. The dime novel, Maum Guinea And Her Plantation "Children," or, Holiday Week On A Louisiana Estate, was a slave romance that attacked the morality of slavery and the double standards of slave owners.[11] Horatio Alger, Jr.'s rags-to-riches dime novels portrayed the lives of young men and women living in the dirty streets and crowded tenements of the East side of New York. The message of these stories were, if the potentially delinquent adolescents were to be rehabilitated, a helping hand, either from individuals or society, was needed.[12]

Madeline B. Stern states that by the end of the century, the reputation of the dime novel as a respectable literary genre had begun to decline.[13] This beginning started in 1883,

when Abel Goddard, a member of the New York Assembly, introduced a bill declaring: "Any person who shall sell, loan, or give to any minor under sixteen. . .any dime novel. . .without first obtaining the written consent of the parent or guardian of such minor, shall be deemed guilty of a misdemeanor, punishable by imprisonment or by a fine."[14]

With this negative legislation, the coming of World War I, the rise of postal rates, and the advent of the pulp magazine boom in the 1920's, the popularity of the dime novel finally faded out.

Procedure - The following steps are used in writing a dime novel:

1. The wtudent will research the concept and/or theme that the teacher wants emphasized. The teacher may want to provide students with background material of readings from textbooks, handouts, and various original documents.

2. The student will write the dime novel (page amount determined by the teacher) based on his/her research using the instructions for writing a dime novel.

How To Write A Dime Novel

There are three basic parts to the writing of the dime novel: (1) the characterization, (2) the plot outline, and (3) the title cover.

Characterization

Regardless of the historical theme, development of the characters is the same. Stereotyped, they are of two basic

personalities, the hero/heroine and the villain/siren. The qualities of the hero and the heroine read like a Sunday school lesson. They are self-made, well educated, clean living, adventurous, brave, courageous, gentle, modest, unassuming, brilliant, prodigious with any type of machine or weapon, and exceedingly attractive to the opposite sex. Love is purely romantic, a matter of blushing cheeks and palpitating hearts. They always thwart the evil intentions of the villain and siren.

The villain and the siren are lusty cads and uncouth ruffians filled with fiendish and crafty imaginations to thwart the hero and to defraud the heroine or anyone else through the use of dirty tricks. They exploit the common man, make a mockery of the democratic process, and manipulate the law for personal gain. He or she is usually a victim of social injustice, mental disturbance, or some confused motive. The dastardly villain and the unscrupulous siren are felons of every type: spies, con artists, arsonists, swindlers, renegades, misers, bushwackers, business competitors, crooked government agents, old line aristocrats, bullies, kidnappers, bank robbers, bankers, land speculators, capitalists, politicans, lawyers, and sheriffs.

In addition to the hero/heroine and the villain/siren, other characters can be added to carry out the story. These might be friends or "chums" of the hero/heroine, "cronies" of the villain/siren (they never have friends), or mere bystanders that aid in the development, progression, and flow of the story.

Plot

The plot consists of a simple story line of sequential

events, emphasis on the local setting (sweatshops, tentament housing, etc.), and plenty of action and dialogue. The story line involves the action taken between the hero and heroine and the villain and siren on a particular situation involving life in the city. For example, the hero and the heroine want to improve the physical enviornment of the tenements whereas the villain and the siren want to exploit the dwellers and keep the status quo. The purpose of the story ought to be introduced at the earliest possible moment, bringing together the principal characters to engage the interest of the reader. A situation is created which calls upon the hero and the heroine to accomplish some feat or to choose some course of action. The situations should bring out the conflicts and/or the difficulty to be overcome.

After presenting the purpose the dime novel should present a series of situations which involve a conflict between the protagonists and the antagonists and the resolution of the conflict. The resolution should include some solutions to the social conditions that effected women during the nineteenth century. The ending of the story should bring the series of situations to a climatic end. The reader should have a sense of satisfaction in regard to the happy outcome of the story.

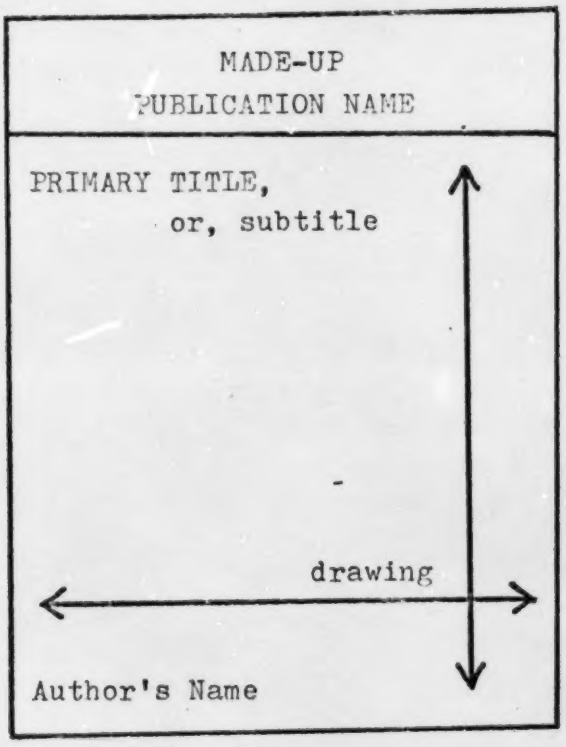
Emphasis on local setting provides the necessary realism to establish the plausibility of the story. Descriptive detail to a fault gives one a vicarious experience of being there. The dime novel is written in third person narrative with plenty of action and dialogue. Action rather than thought is the char-

acters method. For example, a person does not just drink some liquid, he or she always gulps. Action words are used to portray fast, emotional events such as the shooting of a gun (She fired the gun. Bang! Bang! Bang! Bang! Bang! Five times without hesitation.). The dialogue is very descriptive so as to provide vivid pictures in the minds of the readers. Add to all of this the historical background and specific situation desired, the dime novel is ready to be written.

Title Page

The title page is used to arouse the reader's interest. It also provides a visual opportunity to describe graphically what climatic actions are written in the dime novel. The title is written in two parts: a primary title written in large, bold type followed by a secondary title, known as a subtitle, beginning with the word "or" written in small type somewhere below the primary title, e.a., SAMUEL SAVES THE DAY, or, The Peril Of Peter Pringle.

The drawing encompasses most of the title page. It portrays an exciting, action scene found in the dime novel. The front cover should follow this example:



Evaluation - The evaluation for the dime novel is the same as that of the muckraker magazine (See above).

MELODRAMA

History - In 1909, Porter Emerson Browne described a typical audience reaction to a melodrama that has characterized melodramas for over two centuries: "The audience from gallery to orchestra joins in hungerly hissing the villain; they adore the leading man with devout eyes and long-drawn sighs; they live and pity the heroine and excoriate their hearts in tempestyous sympathy for her hard lot."[15] The melodrama had its beginnings in late eighteenth century France.[16] It moved quickly into England and by the 1840s, had transversed the Atlantic into

the United States.

The melodrama was written for and performed to the unsophisticated audiences of the lower class and the new rising middle class with fast-paced action, high adventure, and ethically uplifting stories that emphasized the inevitable truimph of good over evil.

Historically, topics for the melodrama ranged from events from the pioneering of the West in the nineteenth century to the urbanization of cities in the turn of the twentieth century. Although primarily an entertainment form, the melodrama on occasion constituted a significant social statement regarding various moral issues that focused on specific class-conscious causes. These muckraking dramas were used as instruments in looking at social problems such as abolition of slavery, temperance reform, women's suffrange, urban reform, etc.

Either to arouse social action or to provide entertainment, the plot of the melodrama was always constant and simple: Act I, moral hero, distraught heroine, crafty villain; Act II, bold-spirited action, evil intentions, rugged individualism; Act III, spectacular scenes, desperate struggle, climatic rescue; Act IV, happy ending.

Procedure - The following steps are used in creating and designing the melodrama:

1. Students will be divided into equal groups. No single factor is important to the success of the melodrama as the way in which the students are grouped. The teacher may want to group the students or allow the students to group themselves.

No matter which method is used, each group should be balanced as possible according to sex, ability, leadership, and assertiveness.

2. Each group will research the concept and/or theme that the teacher wants emphasized.

3. Each group will write, produce, and perform a melodrama based on their research using the instructions for writing and creating a melodrama.

How To Create A Melodrama

There are three basic parts to the creating of the melodrama: (1) the characterization, (2) th writing of the plot, and (3) the making of the scenery.

Characterization

The characterization of the melodrama is the same as that of the dime novel (See DIME NOVEL for descriptions): the hero/heroine, the villain/siren, and additional characters to carry out the desired story.

The acting for all of the characters should be excessive, given to exaggerated movement and action. Emotion is very visual and extreme.

Although make-up and costuming may not be necessary, both would be desirable for the villain and the siren. They should appear gloomy, dark, and dismal. The villain speaks in a deep voice and enters with luxuriant black hair topped off with a black derby or top hat, heavy black moustache, leech-like eyebrows, accompanied by evil looks and strange contortions of the

face. The siren has long raven-black hair with beady, reptilian eyes wearing long, flowing black gowns.

The Plot

The plot is divided into a four act play. The acts look like this:

Act I - Introduction of the characters; introduction of the topic and theme; and introduction of the conflict over any particular issue among the characters.

Act II - Development of situations that emphasize the continuing conflict over the issue among the characters.

Act III - Development of a climatic situation where in the hero/heroine thwart the evil intentions of the villain/siren.

Act IV - Development of the happy ending, or what can be a happy ending if certain social, economic, and political conditions are met to resolve the issue.

Figure #1 (See below) can be used by students in planning and writing the plots for the melodrama.

Dialogue should be action oriented and ought to be kept to a minimum of four sentences per speaking line. To help students with their lines (as some students may have difficulty in memorization), cue cards can be written on large cards. One member of the group sits in the front of the stage area and flashes the cards to the performing cast. It is recommended that the cue-card person have a marked script that corresponds with the cue cards so that he/she knows when to switch cards

during the appropriate time during the performance.

Scenery

If scenery is desired, it should be kept simple. The purpose of the scenery is to give the audience a sense of location. The scenery can be made by cutting up cardboard boxes into any shape desired and painted with either tempra paint or spray paint. Old sheets are excellent for backdrop scenery as they can be painted into a number of scenes and also they are easy to use by simply attaching them to the wall with thumbtacks or hanging them from the ceiling with hooks.

4. Each group should practice their presentation as many times as it takes to be able to give a good performance when their melodrama is due.

Evaluation - The credit for the melodrama is based on the following criteria:

1. The originality of the melodrama.
2. The historicity of the presentation.
3. The effectiveness of the scenery and costumes.
4. The neatness of the melodrama and the orderliness of the presentation.
5. The correct amount of time for the presentation.
6. The evidence of sufficient and acceptable research data for the activity.
7. The effectiveness and on-task behavior of the group during class time (See Figure # 2 below).
8. The completion of the Melodrama Debriefing Form for

each group's presentation (See Figure #3 below).

CONCLUSIONS

The muckraker magazine, the dime novel, and the melodrama are historical mediums that help capture the emotional drama of the various concepts and themes of the turn-or-the-century American urban experience. The study of this historical period ought to be a serious endeavor. However, high school students, at times, do not take serious their study of American history. Yet, these techniques can help stimulate student curiosity about the past, in general, and the urban experience, in particular. They provide creative outlets for students to make sense out of historical facts by putting those facts into meaningful associations and relationships. Echoing the words of James A. Banks, the author believes:

> Students will find these new perspectives enlightening and engaging; and they will help young people to demystify history, gain insights into the past, develop sound public policies, and, perhaps, develop a renewed commitment to act to improve the human condition.[17]

NOTES

[1]Anti-Defamation League of B'nai B'rith, An Ethnic Dimension In American History, New York, p. 8.

[2]Gerald A. Danzer, "From Here To There: High School History, American Studies, Popular Culture," in Ray B. Browne and Ronald J. Ambrosetti's Popular Culture And Curricula, Bowling Green: Bowling Green University Popular Press, 1972, p. 81.

[3]Robert Harney and Harold Troper, Immigrants, A Portrait Of The Urban Experience, 1880-1930, Toronto: Van Nostrand Reinhod, 1975, back flyleaf.

[4]Frank Luther Mott, A History Of American Magazines, 1885-1905, Cambridge: Harvard University Press, 1957, p. 209.

[5]Harvey Swados, ed., Years Of Conscience: The Muckrakers, Cleveland: World Publishing Company, pp. 9-22; Harold S. Wilson, McClure's Magazine And The Muckrakers, Princeton: Princeton University Press, 1970, pp. 190-196; Richard C. Brown, "The Muckrakers: Honest Craftsmen," The History Teacher, 2 (January 1969), pp. 51-56.

[6]Lewis Fried, "Jacob Riis And The Jews: The Ambivalent Quest For Community," American Studies, 20 (Spring, 1979). p. 9.

[7]Harold S. Wilson, McClure's Magazine And The Muckrakers, Princeton: Princeton University Press, 1970, pp. 190-196.

[8]Adapted from Francis McMann and Carolyn Jepsen McMann, "How To Check On The Effectiveness Of Your Activities," Social Education, 44 (November-December, 1980), pp. 624-627.

[9]George W. Chilcoat, "History Comes Alive Through The Dime Novel," Sourthern Social Studies Quarterly, 7 (Fall, 1981), pp. 31-39.

[10]W. H. Bishop, "Story Paper Literature," Atlantic Monthly, 54 (September, 1879), p. 383-393.

[11]Michael K. Simmons, "Maum Guinea: or, A Dime Novelist Looks At Abolition," Journal Of Popular Culture, 10 (Summer, 1976), pp. 81-87.

[12]Richard Bowerman, "Horatio Alger, Jr.; or, Adrift In The Myth Of Rags To Riches," Journal Of American Culture, 2 (Spring, 1979), pp. 83-111.

[13]Madeline B. Stern, ed., Publishers For Mass Entertainment In Nineteenth Century America, Boston: G. K. Hall and Company,

1980, p. 127.

[14]Ibid.

[15]Porter Emerson Brown, "The Mellowdrammer," Everybody's Magazine, 21 (September, 1909), p. 354.

[16]George W. Chilcoat, "The Melodrama As Technique: The Study Of The Canadian Urban Experience, 1880-1910," The History And Social Science Teacher (In press).

[17]James A. Banks, "Forward," in Matthew T. Downey, ed.. Teaching American History: New Directions, NCSS Bulletin, no. 67, Washington, D.C.: National Council For The Social Studies, 1982, p. xi.

MELODRAMA OUTLINE HANDOUT

Directions: Determine who in the group will play which character, make up each character's name, and describe what each character is to do in the melodrama.

Characters

1. Hero-
2. Heroine-
3. Villain-
4.
5.
6.
7.
8.

Directions: Use this outline to plan and describe each act of the melodrama. The description should include the situations involving each character and the setting of each act and scene. Each act is divided into three scenes. The group may want to use only one scene, or all three scenes per act.

1. Act I: Scene 1-

Scene 2-

Scene 3-

Figure #1: Student handout.

2. Act II: Scene 1-

Scene 2-

Scene 3-

3. Act III: Scene 1-

Scene 2-

Scene 3-

4. Act IV: Scene 1-

Scene 2-

Scene 3-

Figure #1 (continued): Student handout.

MELODRAMA OBSERVATION FORM

Group Members	Resonsibility	Cooperation	Information Gathering	Task Production	Role
1.					
2.					
3.					
4.					
5.					
6.					
7.					
8.					

Presentation Group Grade: _____

Theme (s): _____

Time: from _____ to _____

Plot: Act I- _____

_____

Act II- _____

_____

Act III- _____

_____

Act IV- _____

_____

Figure #2: Evaluation observation form.

MELODRAMA DEBRIEFING FORM

Melodrama Presentation:_____

1. What is the major focus of this melodrama?_____

_____

_____

2. Based on what you have seen, what conclusions does this melodrama illustrate?_____

_____

_____

3. What specific facts, concepts, and/or generalizations in this presentation justify these conclusions?_____

_____

_____

4. What particular scene or scenes seem to bring out the major focus of the melodrama?_____

_____

_____

5. How can these conclusions be applied to the historical topic that we now are studying?_____

_____

_____

6. Are these conclusions consistent with those of the other melodramas? Why? Why not?_____

_____

_____

Figure #3: Melodrama debriefing form.

7. How can these conclusions be applicable to our current society?_____

_____

_____

8. Do you agree or disagree/accept or reject these conclusions? Why?_____

_____

_____

9. What questions do you feel that this group should have asked in their presentation?_____

_____

_____

10. How can this presentation be improved?_____

_____

_____

Figure #3 (continued): Melodrama debriefing form.